

hundreds of unsung heroes from the Cerro Grande fire, and Ms. Musgrave is one of them.

The intense Cerro Grande fire forced local residents to evacuate and essentially closed down Los Alamos for eight days. When residents were allowed to return on May 15, they found the fire had left more than 420 people homeless and destroyed a number of local businesses. To help the town get back on its feet, the Chamber took the lead in coordinating relief and rebuilding efforts.

I can attest that Ms. Musgrave and others met with me and my staff during this time to see what they could do and to continue to provide us with assistance. Within five days after the fire, in conjunction with local banking institutions, the Chamber had established a loan fund for Los Alamos businesses. These businesses could apply for a six-month loan up to \$25,000 with a 7.5 percent interest rate. The Chamber paid the interest expense on the loans for six months.

Through this effort, more than \$640,000 in loans were made available to 37 companies in Los Alamos. Businesses were able to take care of short-term financial needs and stabilize the effects of lost revenue after being closed for almost eight days. A Web site for construction contractors interested in helping Los Alamos rebuild was on line within a week of the disaster.

Thanks to generous donations from member businesses and individuals, the Chamber was able to extend help to others with an immediate need for funds, including renters and homeowners without insurance. By May 20, gifts in the amount of \$1,000 were distributed to 97 families who had lost their homes. As the fund grew, the Chamber was able to make a second distribution in the amount of \$500 to the same individuals. The Chamber's total contribution topped \$142,000. In addition, 12 college students who lost their homes were each given \$1,000 towards their recovery needs.

The Chamber also helped spread the word that Los Alamos was once again "open for business" through an innovative advertising campaign. The Chamber underwrote 80 percent of the costs for member businesses who took out advertisements to let the community know their businesses were up and running again. The Chamber set up a similar advertising campaign with the State of New Mexico's Economic Development Department as a means to successfully bring tourists back to the area.

The Chamber's good deeds did not go unnoticed. Ms. Musgrave was named New Mexico's Chamber Executive of the Year 2000 by the New Mexico Business Journal and the Association of Commerce and Industry. The award recognized her exceptional and exemplary services to the Chamber and the community.

Thanks to the Los Alamos Chamber of Commerce's strong leadership and coordination, Los Alamos recovered quickly. And, the Chamber has earned respect and gratitude from its member businesses and the local community.

Additionally, since then the recovery began, Ms. Musgrave has continually been a leader in seeking to correct the technical setbacks that have faced victims of the Cerro Grande fire. She has kept me informed of the concerns of local businesses and the community in gen-

eral. Her actions led to my introducing legislation in the House of Representatives, H.R. 1095, intended to make claims of the fire tax-free.

The Chamber has also contacted me on issues that are not fire-related. I am proud to serve as a member of the Small Business Committee and, as a result, work on matters vital to the Chamber. For example, we have worked together on daycare issues facing employees of the Los Alamos National Laboratory and other equally important items.

Mr. Speaker, Susan Musgrave is not only a wonderful asset for the Chamber of Commerce, but she is a true champion for the state of New Mexico. I am proud to know her, and I thank her for her continued service.

TRIBUTE TO THE LATE JOEY RAMONE

HON. ANTHONY D. WEINER

OF NEW YORK

IN THE HOUSE OF REPRESENTATIVES

Thursday, April 26, 2001

Mr. WEINER. Mr. Speaker, I rise today to recognize a constituent of mine and an icon in the music world who recently passed away. Joey Ramone, lead singer of the Ramones died after a long battle with cancer on Easter Sunday. Born Jeff Hyman in Forest Hills, Queens, he changed his name to Joey Ramone at age 23 and began stirring up the music world with what was to become known as punk rock. The Ramones were at the leading edge of the punk rock movement in the early to mid-1970s and spoke to a generation of adolescents looking to find their way through that decade.

Many of my colleagues here in Congress may not be familiar with the music of the Ramones, or the impact they had on many in my generation and on music in general. The Ramones were everything a classic rock and roll band were not. They played short, simple songs. And they did it loudly. They abhorred convention but compared to many of the bands today, they did it with style. Irony, sincerity and humor ran through many of their simple lyrics. They poked fun at the latest fad, and often themselves, in a way that caused adolescents everywhere to nod their heads in agreement.

The Ramones lasted an impressive 22 years. Their music helped spawn musicians who would go on to create their own styles of rock and grunge and rap-rock. At the heart of the Ramones was Joey, a notoriously shy, gangly, nice guy, who until his death, loved to visit the local clubs in New York and listen to the music he helped create.

I would like to submit for the RECORD a story from the April 22, 2001 edition of the New York Times which summarizes well, the life of Joey Ramone:

A STAR OF ANTI-CHARISMA, JOEY RAMONE
MADE GEEKS CHIC
(By John Leland)

FROM his home in Queens last week, Monte Melnick remembered a time the Ramones stopped for gas in rural Texas. It was the early days of punk rock, and the woman at the gas station gave the band the once-over: matching leather bomber jackets and ripped jeans, dopey mops of hair, four guys taking the surname Ramone. Mr.

Melnick, who was the tour manager, feared there might be trouble. Instead, the woman smiled at him indulgently. As Mr. Melnick, 51, recalled, "She said, 'It's really nice, you taking care of these retarded boys.'"

Joey Ramone, the gawky, geeky, lovable-loser singer of the Ramones, died last Sunday of lymphatic cancer, never to be underestimated again. His real name was Jeffrey Hyman; he was 49.

As the music world celebrates the 25th anniversary of punk, the band's imprint—its goofy fury and delinquent humor—echoes not just in the music of latter-day punks like Green Day and Blink 182, but in the strain of self-aware, loser comedy that has become the dominant adolescent rattle: "The Simpsons" and "South Park," pro wrestling and MTV's blithely moronic "Jackass."

Mickey Leigh, Joey's younger brother, who played in a band called the Rattlers, described the Ramones as a reaction to the Queens streets where the band members grew up. "The humor was inherent to Forest Hills, a Jewish neighborhood, and to the small circle of rejects and misfits that we were," said Mr. Leigh, who, like his brother, was bar mitzvahed. (Several other Ramones were not Jewish.) "We were always on the outside, rejected by the girls—not by all girls, but by the pretty ones, who preferred guys with cars. Our protective shell was to shock people."

Picked on in Forest Hills, Joey made himself a star of anti-charisma, fronting a band whose legend drew on failure as easily as success. When my friends and I heard the Ramones in the late 1970's, as under-achieving college students, we formed our own band—awful, but even at our loudest, always knowing. I like to think we were post-awful.

A set by the Ramones was a furious race to the finish line, blurring bubble-gum riffs and cartoon pathologies: "Now I Wanna Sniff Some Glue," "Teenage Lobotomy," "I Wanna Be Sedated." What you came away with depended in large part on how you took the joke.

"We thought punk rock was going to be the biggest thing ever," said John Holmstrom, 48, a cofounder of Punk magazine, which coined the name for the music. "We thought we were mainstream. It was a shock to everyone at CBGB when one by one it didn't happen."

Charlotte Lesser, Joey's mother, always got the joke. Ms. Lesser ran an art gallery and is a commercial artist. At CBGB, the Bowery dive where the band got started, people used to call her Mama Ramone, she said, adding: "CBGB struck me as too narrow, too crowded, and it had the worst bathrooms you ever saw. But I always saw the whole thing as a funny show."

The Ramones emerged just when the radical thrust in pop music was turning in on itself Hip-hop whittled down disco; punk trimmed rock 'n' roll to its loud essentials.

Writing about the Ramones and CBGB in The Village Voice in 1975, James Wolcott observed, "No longer is the rock impulse revolutionary—i.e., the transformation of oneself and society—but conservative: to carry on the rock tradition." For all their locomotive mayhem, the Ramones were preservationists. Even the name harked back, to the days when Paul McCartney, as a Silver Beatle, called himself Paul Ramon.

I think the impulse had much to do with age. Lou Reed, punk's eminence grise, born in 1942, was able to sing of a girl whose life was saved by rock 'n' roll. For Mr. Reed, whose childhood began before rock, the music bred transformation, both personal